

LORENZ'S

OCTAVO ANTHEMS

for

MIXED VOICES

Number		Number	
1301.	Good Tidings. <i>Carrie B. Adams</i>	1327.	Now the Day is Over. <i>Florence Golson</i>
1302.	The Herald Angels Sing. <i>E. S. Lorenz</i>		
1303.	The Storm He Stays. <i>Chas. C. Kirk</i>	1328.	When the Morning Bells are Ringing. <i>Ira B. Wilson</i>
1304.	Wonderful Story. <i>G. D. Wilson</i>	1329.	God is Our Refuge. <i>Jas. J. Bell</i>
1305.	God is Our Refuge. <i>J. E. Delmarter</i>	1330.	Bow Down Thine Ear. <i>Paul Bliss</i>
1306.	Alleluia, Christ Arose. <i>Alfred Beirly</i>	1331.	Soul of Mine. <i>Ola Smithson Oatley</i>
		1332.	A Closer Walk with God. <i>L. O. Emerson</i>
1307.	Easter Dawn. <i>Marie M. Hine</i>	1333.	There is a Land. <i>Frederick Abbott</i>
1308.	He Lives Again. <i>Ira B. Wilson</i>	1334.	They That Trust in the Lord. <i>Carrie B. Adams</i>
1309.	Ride on in Majesty. <i>E. S. Lorenz</i>	1335.	Jesus, Lover of My Soul. <i>H. W. Porter</i>
1310.	God be with You. <i>Henry Wildermere</i>		
1311.	Christ is Risen. <i>E. L. Ashford</i>	1336.	Over the Gleaming Hilltops. <i>Ira B. Wilson</i>
1312.	The Love Divine. <i>E. K. Heyser</i>	1337.	Come, We That Love the Lord. <i>Carrie B. Adams</i>
1313.	Break Forth into Joy. <i>Ernest H. Sheppard</i>	1338.	Hear, O Israel. <i>Herman von Berge</i>
		1339.	Awake, Psaltery and Harp. <i>Carrie B. Adams</i>
1314.	Hail Him Who Cometh. <i>Ira B. Wilson</i>	1340.	Angelic Songs. <i>Marie M. Hine</i>
1315.	No Sorrow too Light. <i>E. S. Lorenz</i>	1341.	God is Love. <i>Friedrich von Flotow</i>
1316.	Give Ear unto My Prayer. <i>Henry Wildermere</i>	1342.	Mother is Never too Weary. <i>Fred B. Holton</i>
		1343.	A Flower for You, Mother Dear. <i>Ira B. Wilson</i>
1317.	Bow Down Thine Ear. <i>L. O. Emerson</i>	1344.	O Paradise. <i>Ira B. Wilson</i>
1318.	Responses and Sentences. <i>Paul Bliss</i>	1345.	Fairest Lord Jesus. <i>Irène Bergé</i>
1319.	Bless the Lord, O My Soul. <i>Carrie B. Adams</i>	1346.	My Master and My Friend. <i>E. S. Lorenz</i>
1320.	Praise Ye the Lord. <i>John D. Creswell</i>	1347.	Seek Ye the Lord. <i>Ira B. Wilson</i>
1321.	Day of Rest and Gladness. <i>Carrie B. Adams</i>	1348.	How Manifold are Thy Works. <i>Joseph Fletcher</i>
1322.	There is a Land of Pure Delight. <i>E. S. Lorenz</i>	1349.	Love That wilt not Let Me Go. <i>E. S. Lorenz</i>
1323.	The Lord is in His Holy Temple. <i>E. S. Lorenz</i>	1350.	At Evening Time. <i>Ira B. Wilson</i>
1324.	Guide Me, O Thou Great Jehovah. <i>E. S. Lorenz</i>		
1325.	We Plough the Fields. <i>John D. Creswell</i>		
1326.	Like as a Father. <i>Marie M. Hine</i>		

ORDER BY NUMBER

New York

LORENZ
PUBLISHING CO.
DAYTON, OHIO.
PRINTED IN U.S.A.

Chicago

MOTHER IS NEVER TOO WEARY.

165

NOTE.—A pleasing, popular number for Mothers' Day. Note the direction: *Con espressione*.

FRONA SCOTT.

FRED B. HOLTON.

Moderato con espressione.

The piano introduction is written for a 3/4 time signature with a key signature of one sharp (F#). It consists of two staves. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is placed at the beginning of the first staff.

ALTO AND TENOR DUET.

Con espressione.

The first line of the duet is written for Alto and Tenor voices. It consists of two staves. The lyrics are: "There are days when the sun - light is hid - den a - way, And the blue has been". The music is in 3/4 time with a key signature of one sharp.

The second line of the duet continues the vocal melody. It consists of two staves. The lyrics are: "cur - tained by grim clouds of gray; But the light of her love will the". The music is in 3/4 time with a key signature of one sharp.

shad - ows be - guile, For moth - er is nev - er too wea - ry to smile.

This system contains four staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The second staff is a piano accompaniment in treble clef. The third staff is a vocal line in treble clef. The fourth staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staves.

CHOIR.

We may wan - der a - far, and for - get for a space All the glo - ry that

This system contains two staves of music. The top staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staff.

shines in her won - der - ful face; But she draws us and holds us by

This system contains two staves of music. The top staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staff.

chords that a - bide, For moth - er is nev - er too wea - ry to guide.

This system contains two staves of music. The top staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staff.

DUET.

When at last she has crossed to the ha - ven of rest, And the sun of her

This system contains two staves of music. The top staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staff.

MOTHER IS NEVER TOO WEARY. Concluded.

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CHOIR.

The musical score is written for a choir in G major (one sharp) and 4/4 time. It consists of two systems of music, each with a treble and bass staff. The first system contains the lyrics 'life has sunk low in the west, She will lead us by faith to the'. The second system contains the lyrics 'man-sions a-bove, For moth-er is nev-er too wea-ry to love.' and ends with a double bar line. The melody is primarily in the treble staff, with the bass staff providing harmonic support. There are some handwritten annotations: 'softer softer' in the second system and a sharp sign in the first system.

life has sunk low in the west, She will lead us by faith to the

man-sions a-bove, For moth-er is nev-er too wea-ry to love.